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Teaching the Fundamentals of Speech at the Detroit College of Business Administration: Three Approaches

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TITLE OF THESIS

Teaching the Fundamentals of Speech
at the Detroit College of Business Administration:
Three Approaches

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Submitted in Partial Fulfillment of the Requirements for the Degree of
Master of Arts.

Northern Michigan University
Marquette, Michigan

(date)

TEACHING THE FUNDAMENTALS OF SPEECH AT THE DETROIT COLLEGE
OF BUSINESS ADMINISTRATION: THREE APPROACHES

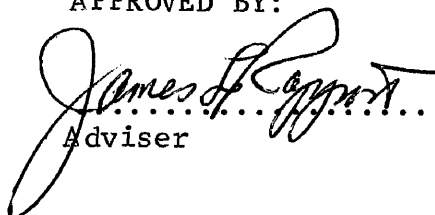
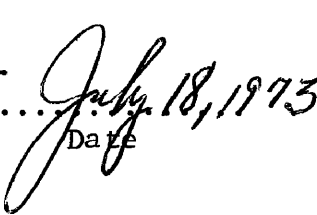
by

Nancy Karen Wichar

Submitted to the Office for Graduate Studies,
Graduate Division of Northern Michigan University
Marquette, Michigan
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS IN EDUCATION
1973

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TABLE OF CONTENTS

INTRODUCTION

Personal Philosophy for Achievement in Teaching Fundamentals of Speech at The Detroit College of Business Administration.	1
The Detroit College of Business Administration. . .	3
Fundamentals of Speech: Thought, Language, Voice, and Action.	6
Chapters I, II, and III: A Preview.	10

CHAPTER I. PUBLIC SPEAKING. 12

Definition; Objectives; Content; Activities;
Advantages; Cautions; Evaluation

CHAPTER II. ROLE PLAYING. 25

Definition; Objectives; Content; Activities;
Advantages; Cautions; Evaluation

CHAPTER III. GAME THEORY. 38

Definition; Objectives; Activities and Discussion
Questions; Advantages; Cautions; Evaluation

SELECTED BIBLIOGRAPHY. 51

INTRODUCTION

PERSONAL PHILOSOPHY FOR ACHIEVEMENT IN TEACHING FUNDAMENTALS OF SPEECH AT THE DETROIT COLLEGE OF BUSINESS

It is my belief that no learning is of greater importance to a business student than that which concerns his speech behavior. Speech is a fundamental means of his communication and is related to all of his intrapersonal, interpersonal, and public activities. This is why all students can and should benefit from a basic course in speech. Thus, each teaching method employed in the class should be programmed to encompass all students: those with serious communication problems, those with average skills, and those who are exceptional. All students should be accepted where they are with emphasis directed at their ability to grow. Teaching in this manner requires a personal approach which allows the instructor to deal with students on an individual level.

Individualizing the needs of the students often leads to another element I feel is essential for the achievement of teaching speech; and that is relevancy. If relevancy is to be evident, the course must deal with the application of communication skills beyond those of public speaking. This is not to suggest the public speaking aspect of communication be ignored, but that

other areas of discipline be included. When the student is able to apply the skills and concepts he has developed in the classroom to his everyday communication situations he will realize the practicality of the course and thus, reason for accomplishment.

If an instructor is going to achieve in teaching communication skills he must select and direct methods and materials that will meet individual student needs. He must utilize approaches which are most likely to correct student weaknesses. Each new teaching approach should be concerned with the amount of knowledge and skill the student retains and with his motivational response. The selection of new teaching methods is an everchanging process because classes, students, and their individual needs differ each quarter. It is extremely helpful for an instructor to analyze new teaching approaches if he can call upon the knowledge of accumulated experiences of other professionals. It was for this reason that I selected the subject for this thesis. This paper does not suggest that only one approach be used during the course of a quarter, rather that they be used in conjunction with each other, or additional methods. The content of the paper has been based upon personal experience, current research, and contact with professionals in speech education.

THE DETROIT COLLEGE OF BUSINESS ADMINISTRATION

The Detroit College of Business Administration located in Dearborn, Michigan, serves students from the metropolitan Detroit area. The school offers a Diploma Program (one year), Associate in Science Degree (two years), and a Bachelor of Science Degree (four years).

SPEECH COURSES The school catalogue indicates that a total of five speech courses are offered: Fundamentals of Speech, Advanced Public Speaking, Interpretative Reading, Presentation Techniques, and Discussion and Conference Techniques. Out of these five courses, Fundamentals of Speech is the only class that is taught consistently each quarter. Advanced Public Speaking is offered approximately every other quarter, and the other courses are offered even less frequently.

FUNDAMENTALS OF SPEECH Fundamentals of Speech is described in the school catalogue as "a course in which the student learns by doing. It is designed to build self-confidence so that the student may feel at ease when speaking with individuals or before large or small groups." The typical Fundamentals of Speech class meets for a period of fifty minutes, four times a week, during a quarter consisting of approximately twelve weeks. The average enrollment for the class is twenty-five students. This basic speech course is an absolute requirement for candidates pursuing the Associate in Science Degree and Bachelor of Science Degree. Those students enrolled in Diploma Programs are required to complete either Fundamentals of Speech or Composition II.

Thus, a significant majority of students in this institution are exposed to the basic course in speech. Furthermore, this course is the only speech class to which the majority of the students will be exposed. Although four other communication classes are offered, it should be noted that these courses are classified as electives. Since the school is business oriented, the majority of students tend to select electives from either their major or minor field of study.

STATUS OF SPEECH PROGRAM

Attitude of Administration. The fact that the administration has chosen to make the Fundamentals of Speech course a basic requirement for a significant majority of students in the school indicates their recognition of the importance for all students to communicate effectively. The four other communication classes made available to the students also indicates that the administration is concerned with providing additional opportunities for those students who wish to continue with the development of their communication skills.

Attitude of Students. The type of student enrolled in the Fundamentals of Speech varies considerably.

Curricular and career goals vary from those pursuing the one year Diploma Program to those pursuing the four year Bachelor of Science Degree. There are students who have made a direct transition from high school to college, and those who have returned to better themselves after being away from formal education for as many as ten or more years. There are also those students who have transferred from other institutions of

higher learning. All of the students commute to the college from Detroit and surrounding areas, and a majority of them maintain either part-time or full-time jobs. Some of the students have had some previous speech training, usually in high school, and realize their roles in the business world will demand that they communicate effectively in both interpersonal situations as well as public speaking engagements. It is usually this student who enrolls in the speech electives. There are also those students who have had little or no formal speech training. Many of these students usually lack confidence and dread speaking before an audience or the class. In addition, there are those students who lack the insight and understanding in that the Fundamentals of Speech course deals with numerous amounts of communication skills that can be applied to everyday situations. It is this lack of insight and understanding that will often compel this student to wait until his last semester at the school before he reluctantly enrolls in the Fundamentals of Speech.

FUNDAMENTALS OF SPEECH: THOUGHT, LANGUAGE, VOICE, AND ACTION

The fundamentals of speech may be defined by discussing the four major areas of speech communication: thought, language, voice, and action.

THOUGHT Communication is a complicated process which begins with the thought process. All messages are constructed, communicated, and received as a result of the thinking process. "The human makes tools, and among the most important of these tools are symbols which he can substitute for objects and actions. Moreover he can manipulate these symbols. When he does so, he is thinking."¹ Both the sender and receiver need to consider the purpose and value of the message in relation to their lives. They must also have the ability to analyze and classify the message. The information for the content of the message may be called upon from the mind of the communicator or outside sources. Those involved in communication should be able to distinguish between facts, inferences, and judgments before warranting a conclusion. The sender must be able to place his thoughts into a pattern of organization that will convey his message most effectively. Finally, the sender must decide upon the language, voice, and action that will be most appropriate for the intended message. The effectiveness of a projected message is due to an effective thinking process.

¹Charles T. Brown and Charles Van Riper, Speech and Man (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 100.

By effective thinking we mean, in the first place, logical thinking; the ability to draw sound conclusions from premises. . . logical thinking is the capacity to extract universal truths from particular cases and, in turn, to infer particulars from general laws. More strictly, it is the ability. . . to analyze a problem into its component elements, and. . . to recombine these. . . so as to reach a solution. . . the three phases of effective thinking are logical, relational and imaginative. . .²

LANGUAGE Language is used in the communication process as an instrument to convey the result of the thinking process. This thought or message is conveyed by a symbol, or series of coordinated symbols called words. The communicator needs to consider the meaning the listener is going to attach to his message and the degree to which it will match the message he intended to send. Instead of using symbols that convey a complex, confusing, or abstract message he should concentrate on words that are concrete, specific, and convey an obvious meaning at once. He must be aware of the fact that people receive impressions of the world around them through their senses. In order for the listeners to experience the message being sent, the speaker must learn to select and use detailed symbols that recreate images and appeal to one or more of the five senses. He should remember that the overuse of symbols can make them ineffective and meaningless. In selecting the

²Charles L. Balcer and Hugh F. Seabury, Teaching Speech in Today's Secondary Schools (New York: Holt, Rinehart and Winston, Inc., 1965), p. 14.

language to be used in any given situation the communicator should develop a criteria by which he can select his own language as well as comprehend the language of others.

In speaking the choice of words is, of course, of utmost importance. Without the proper selection of words, the speaker promotes the possibility of a breakdown in the two-way communication process between the speaker and the listener. Certain words may stir up unfavorable reactions in the minds of the listeners; others may make it difficult for them to understand.³

An effective communicator should ask himself, "What does THIS word mean to THIS audience in THIS situation, in THIS context, as used by THIS speaker at THIS time?"⁴

VOICE "Voice usage in speaking is achieved by the control, direction, and coordination of bodily action to produce sound and to use it as a carrier of audible symbols, spoken words, and, in fact, all spoken language."⁵ Because the voice has such a powerful influence upon the meaning of the message it is considered one of the basic fundamentals of speech. The communicator must be sensitive to his problems in speech sound production and make use of the fact that he has considerable control over certain attributes of his voice. He can produce an optimum overall voice quality when a proper balance is reached between oral and nasal resonance. His rate and pitch can be controlled to associate a mood or to punctuate thoughts. The force with which he speaks

³Ibid., p. 172.

⁴Raymond S. Ross, Speech Communication: Fundamentals and Practice (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), p. 63.

⁵Balcer and Seabury, op. cit., p. 149.

can be used so he may be heard and also to demonstrate a certain amount of confidence and enthusiasm. He should pronounce and articulate the sounds and accents of words so that they conform with accepted standards and are best adapted to the total communication situation.

ACTION Action is the visual nature of communication. Action is the non-verbal part of communication which conveys meaning by stimulating the eye. "Any non-verbal codes, singularly or in combination, may be used to modify verbal messages----to reinforce, validate, or compliment the verbal message, or to contradict or negate it: or non-verbal communication may be used in its own right, without accompanying verbal messages, to establish bonds and relationships necessary for survival."⁶ In order to communicate and stimulate response the communicator needs to be aware of certain concepts. His posture and any movement where the body changes location can invoke an attitude toward his message. Gestures with the arms or hands underline and punctuate his statements for emphasis and contrast, and for indicating his reaction to his own message. Facial expressions, including the eyes strike an instantaneous response in others and can definitely be linked with the emotional process. The communicator must remember that although objects may not move, they are still visible. Factors such as a visual aid, clothes, or people within the room create and send meaning in the communication process. The space distance between the speaker

⁶ William D. Brooks, Speech Communication (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1971), p. 111.

and listener can create an impression, just as any visible behavior by the communicator creates an impression even before he begins the intended message.

CHAPTERS I, II, AND III: A PREVIEW

The chapters in this study are devoted to three approaches of teaching the basic speech course at the Detroit College of Business Administration. Chapter I deals with the Public Speaking approach, Chapter II with the Role Playing approach, and Chapter III with Game Theory. Each approach is discussed in terms of the following aspects:

Definition

For the purpose of establishing a common ground understanding, each teaching approach has been clarified in terms of the exact meaning being attached to the approach within the context of the paper.

Objectives

The objectives for each approach are statements of what skills and understandings the student is expected to achieve as a result of his participation in class.

Content

A specific explanation of the knowledge the student will need to know in order to obtain full benefits and understanding from the activities has been provided for the Public Speaking and Role Playing approaches. The Game Theory approach is not provided with a statement of content because each activity is unique and lends itself to very specific and different subject matter.

Instead, a list of discussion questions are provided at the end of each game activity. The questions not only provide a method of evaluation, but strongly imply the subject matter to be dealt with in each situation.

Activities

The success of each approach is partly determined by whether or not the objectives of the method have been fulfilled. The most obvious way to begin fulfilling the objectives is by providing the student with an activity or experience in which he can develop his skills and understandings. All three approaches are provided with many such activities.

Advantages

Each chapter contains various statements of the benefits that are inherent in each approach. Some of the statements deal with the advantages of one approach over another.

Cautions

Cautions are not to be confused with disadvantages. They merely suggest areas that may require attention and adjustment on the part of the instructor.

Evaluation

Each approach is supplied with various methods by which the success of the student's achievement of the objectives can be measured. It is intentional that none of these methods deal specifically with the student receiving a letter grade for his efforts.

CHAPTER I

PUBLIC SPEAKING

DEFINITION

In the public speaking approach to teaching the fundamentals of speech the student acquires his knowledge of communication theory through the instructor's lectures, classroom discussions, the textbook, and outside reading assignments. He is given the opportunity to demonstrate this theory when he is asked to stand alone before the class to convey his message by means of an extemporaneous speech. Through critical listening and a mental evaluation process the members of the audience are asked to apply their concepts of the fundamentals of speech to each performance. This teaching approach is successful if the student learns how to communicate effectively in front of an audience. It becomes highly successful, however, only when the student can transfer the skills and knowledge he has learned in public speaking to other types of communication situations. Charles T. Brown and Charles Van Riper indicate in their book Speech and Man that "throughout the history of our civilization men have sought the training of public speaking. It was a major part of the education of ancient Greeks, and is equally satisfying now."⁷ Brown

⁷Brown and Van Riper, op. cit., p. 130.

and Van Riper go on to describe the pleasures in addressing an audience.

There is the joy of artistic creation. You will have prepared for your speeches, gathered your data, shaped and assembled it with care, hunted for just the right words and phrases and ideas that might ring gongs in your audience, ached and suffered a bit in anticipation. And then comes the moment, up there on the platform, where you are on your own, alone. And from your lips there comes an amazing succession of fluent ideas carrying your message to those below. You grab the audience: you make them listen. You move them. You are an artist creating an intricate pattern of the most subtle stuff on earth, a pattern of spoken words. To see your preparation find fulfillment, to sense the electrical excitement, to hear chuckles, the hum, the little signals of approval, to find that what you have created is applauded, ah, this is good. There are better pleasures than those of the flesh.⁸

OBJECTIVES

The student will be able to transfer the concepts of his public speaking experience to other types of communication situations.

The student will develop the skills needed to create a message that is appropriate, organized, and supported; and present it effectively in a speaker/audience situation.

The student will develop a criteria by which he can evaluate messages in any communication situation.

The student will gain control over the fundamentals of speech skills so as to meet his needs as well as the needs of others.

⁸Ibid., p. 132

CONTENT

THOUGHT Much thought goes into the preparation of public speaking. Before choosing a subject the speaker must analyze the audience and the occasion. Once the subject has been decided upon the student must narrow the subject and determine the specific purpose of his message. He must be able to locate information whether it be from his own storage of knowledge, his environment, or a library. He must be able to record and classify this information so that it will be easily accessible when he needs it. The student must determine the major and sub points he intends to make in his message and assemble them in an organization that will be meaningful to his audience. His points must be supported either verbally or visually. In either case he must decide upon the kinds of support that will best clarify and amplify his points. He must be aware of the motives that generate his audience and choose his appeals accordingly. In addition, he is responsible for determining the correct choice of language, the best vocal quality, and appropriate action for his performance. The thought process is not only evident in the preparation of a speech, but also during the performance as the speaker reads audience feedback, and responds accordingly. The feedback that he receives is a result of the thinking process of the audience.

LANGUAGE The student in the public speaking situation is responsible for using language which is appropriate to the subject, audience, and occasion. He should select language that will convey his intended message as simply and accurately as possible. If he uses any language he feels

his audience may not comprehend or be able to relate to, it becomes his responsibility to provide adequate explanation for these symbols. He should be concerned with combining the simple words of the average man's vocabulary to state complicated ideas vividly and precisely.

VOICE The public speaking student should be able to coordinate his vocal delivery with the meaning of the intended message. The manner in which the content is delivered can often carry a more obvious message than the content itself. The student must learn to work with a flexible voice that is effective only when it sounds natural. He must learn to adjust his rate, volume, and pitch to meet his needs as well as the needs of the audience.

ACTION Since the speaker is seen by his audience before he utters a word, his behavior, visual attitude, physical appearance, and immediate surroundings create an impression with the audience. He must be aware that the audience also reads meaning into his platform movement. The speaker's facial expressions, eye contact, head and shoulder movements, arm and hand gestures, or any bodily movement such as walking or changing position manifest meaning whether they are intentional or not. It is essential that the speaker's action coordinate with the intended message. He should use action to help him control any tension or nervousness, as well as to help him establish and maintain personal contact with the audience. He should also use action to convey specific meaning to his audience, and to arouse their interest and hold their attention at the same time.

ACTIVITIES

INTRODUCTION SPEECH The introduction speech serves as an initiatory activity. The student is given class time during the first several days of the course to interview a certain member of the class, and in turn, be interviewed by another member of the class. The purpose of the interview is so the student may obtain sufficient information to prepare a speech of introduction for the following day. The fact that each student is introduced by someone else relieves some of the anxiety and apprehension. No major demands in the area of preparation or organization are made, although suggestions are offered as to the line of questioning that may be pursued in the interview. It is also recommended that the speaker stay within a three minute time limit, and make certain that the audience is aware of the first and last name of the person being introduced. The introduction speech allows the student to 'get his feet wet' or to experience his initial public speaking performance very early in the course. This activity also gives the student some insight into the interests of the audience so he may more readily adapt the subject matter of his future performances. In addition, this activity gives the instructor some idea of the student's speaking abilities.

DEMONSTRATION SPEECH The demonstration speech is a type of informative speech. This activity requires the student to use at least one visual aid to demonstrate how a skill, procedure, or process is used so that the audience may learn the skill or acquire knowledge about it. The student is given instructions as how to adapt his subject matter to

the audience, how to gather and arrange the content of the speech, and how to enhance his delivery through the use of a visual aid. When used properly, the visual aid allows bodily movements and gestures to be used naturally, and at the same time allows for the release of nervous energy. The visual aid can also reinforce the clarity of the speech for the audience as well as providing a means by which the speaker can recall his organization and content. The advantages provided by the use of the visual aid will help the student build confidence which he will be able to apply towards the next performance.

INFORMATIVE SPEECH During the informative performance the speaker will "clarify a concept or a process, define terms and relationships, or strive in other ways to widen the range of the audience's knowledge."⁹ The speaker will be able to apply many of the same principles he used in the demonstration activity, but this time he will have to rely only on bodily movements and gestures to reinforce his oral delivery. Raymond Ross, in Speech Communication: Fundamentals and Practice feels that:

An informative speaker should know something of how man learns. Briefly, a man learns through his previous knowledge and experience, and he learns more easily when material is arranged in some meaningful sequence or serial order. He remembers better because of reinforcement (enhancing the message through repetition), verbal emphasis, organization, effective use of voice, and similar techniques. The primary goal in informative speaking is audience

⁹Douglas Ehninger and Alan H. Monroe, Principles and Types of Speech (Glenview, Illinois: Scott, Foresman and Company, 1967), p. 116.

understanding; the key principles involved are clarity, interest, and organization of material.¹⁰

STIMULATING SPEECH In a stimulating performance the student selects a problem (non-controversial) that he is reasonably sure most people will agree exists. His task is to reaffirm the existence of this problem and to provide some method of alteration or solution. "The general situation is one of inspiration, where ideals are reaffirmed and ambitions, already held, are rekindled. The challenge is for greater devotion or for continued effort for some cause."¹¹ The speaker is required to use supportive material that will deal heavily with audience emotion. He is encouraged to use the real life experience, dramatic examples, and vivid illustrations. It is extremely important that the emotional appeal in the speech be evident in the content as well as the delivery.

PERSUASIVE SPEECH The problem (controversial) in the persuasive speech, unlike the one in the stimulating situation, should be one which merits a significant amount of disagreement among the members of the audience. This time, instead of simply reaffirming that a problem exists, the speaker has the additional burden of proving that it exists. Although emotional appeal is certainly an aspect of this activity, it will not suffice in itself. The speaker must use an intellectual appeal. He must rely on credible sources to obtain facts, opinions, examples, and

¹⁰Ross, op. cit., p. 67.

¹¹Dwight L. Garner, Idea To Delivery: A Handbook of Oral Communication (Belmont, California: Dickenson Publishing Company, Inc., 1973), p. 40.

statistics. In addition to supplying his listeners with the credibility his sources and evidence, he must also supply them with a clear pattern of logic and reasoning. It is highly recommended that the student use the motivated sequence as a basis for organizing the material for this assignment. The five steps of the motivated sequence are:

1. ATTENTION STEP: Attention and awareness of felt difficulty.
2. NEED STEP: A recognition of a problem or need.
3. SATISFACTION STEP: The sorting of objections and counter plans in search of the best solution.
4. VISUALIZATION STEP: An elaborating and visualizing of the proposed solution.
5. ACTION STEP: An evaluation of the plan leading to acceptance or rejection of the solution.¹²

IMPROMPTU SPEECH The impromptu speech is given without any preparation other than a speaker's background of general knowledge. "An impromptu performance of any type encourages the student to think on his feet and to organize his thoughts quickly. The transfer to a real life situation is probably more realistic than the thoroughly prepared and rehearsed speech."¹³ Very early in the course the student is asked to write a paper describing himself. It is suggested that he include such items as the way he acts or feels about certain situations. He may tell about his special interests,

¹²Ross, op. cit., p. 179.

¹³Peggy Powers, "The Five Minute Lesson," The Speech Teacher, September, 1970, p. 231.

hobbies, or occupation. Some of his travels or unusual experiences may be discussed. As a result of this paper, the instructor is able to select an impromptu subject for the student. When a student has only a few moments in which to organize his thoughts he finds contentment in working with a subject with which he is familiar. A good time to incorporate the impromptu speech into the fundamentals of speech class is when the work for the day has been completed and there are five or ten minutes of class time remaining.

ADVANTAGES

The student who anticipates public speaking engagements in his future plans (either in other classes or outside the confines of the school) is provided with the practical opportunity for platform experience.

The student who does not anticipate a public speaking engagement in his future is provided with the opportunity to develop a set of skills and knowledge to be called upon for reference in the 'unexpected' situation.

The student develops critical listening skills which he can apply to the situation outside the classroom.

Speech educators justify the study of listening on the basis of it being the counterpart of speaking. Listening is inextricably related to the speech act in terms of it functioning as a self-correction mechanism for the speaker and as a device which makes it possible for us as listeners to more effectively adjust to our environment. With much of the content of listening closely related to thinking, heavy emphasis is being placed on turning out students skilled in critical thinking.¹⁴

¹⁴George Lewis, Russell I. Everett, James W. Gibson, and Kathryn T. Schoen, Teaching Speech (Columbus, Ohio: Charles E. Merrill Publishing Company, 1969), p. 39.

In addition to fundamentals of speech knowledge the student will acquire, he will absorb information from many other areas such as economics, sociology, and political science.

CAUTIONS

When the student cannot transfer the concepts of his public speaking experiences to his everyday communication situations the approach becomes meaningless and irrelevant.

The student may develop the tendency to plagiarize, either knowingly or unknowingly. Instead of reflecting personal thought, opinion, or experience and creating his own speech he may "merely deliver an oral report of a written article or a previous heard speech. Close adherence to the content and arrangement of a single article, or speech, as occurs in condensation or digest, will be considered plagiarism."¹⁵

A student may substitute impromptu speeches in place of carefully prepared speeches. The student may speak fluently and therefore feel that he need not prepare. "This student is on dangerous ground. Lack of preparation leads to hasty and ill-considered thinking, to loose generalizations, to rambling sentences, and to solvenly language."¹⁶

A tendency to read may be developed by the student, rather than maintaining an extemporaneous type of delivery.

¹⁵Loren Reid, Teaching Speech (New York: McGraw-Hill Book Company, 1971), p. 93.

¹⁶E. F. Elson and Alberta Peck, The Art of Speaking (Boston, Mass.: Ginn and Company, 1966), p.267.

"When reading, most speakers are unable to read in a natural manner. Thus their chances of communication with the listeners are greatly limited."¹⁷

The student may develop a tendency to memorize. "When one forgets his speech, he may find himself suddenly pitched into confusion as he tries to fight his way back to the wording of his speech. Frequently, he is unable to do so and embarrasses himself as well as the audience."¹⁸

EVALUATION

Written or oral evaluations can be provided for a public speaking situation. An oral evaluation can be given after each performance or at the end of each class period by either the instructor, the students, or a combination of both. Written evaluations should be completed separately for each performance. Again, the evaluation may come from the instructor, the students, or both. Written evaluations should be returned to the student no later than the class period after his performance.

The instructor's evaluation provides the student with a professional opinion and criticism of his performance which is valuable in itself. Calling upon students for certain instructional tasks, such as helping to appraise speeches has been given some trial. "Given the proper kind of general supervision, students seem to assign the same kinds of appraisal as instructors. They also comment on class attitudes and motivations, and classroom attendance."¹⁹

¹⁷Garner, op. cit., p. 5.

¹⁸Ibid., p. 5.

¹⁹Gordon R. Owen, "An Appraisal of Peer Group Instruction," Central States Speech Journal, May, 1966, p. 130.

The following areas should be considered regardless of the method of evaluating:

AUDIENCE ADAPTATION:

Was the subject picked with the audience in mind?

Did the speaker relate the subject to the specific audience?

Did he provide them with reasons why they should listen?

ORGANIZATION OF CONTENT:

Was the organization and direction of the speech clear and easy to follow?

Did the speech have an introduction, body, and conclusion?

STRUCTURAL CLARITY:

Was a thesis statement perfectly clear?

Was the speech unified?

Was it coherent through the use of transitional devices?

DEVELOPMENTAL DEVICES:

Was adequate development for each point supplied?

Were the devices valid, credible, and relevant?

LANGUAGE:

Was the language grammatically correct?

Were technical or vague terms adequately explained?

Was the language clear, vivid, specific, and appropriate for the audience and occasion?

ACTION:

Did the person's action, appearance, or use of visual aid contribute to his expression of ideas and help to hold audience interest?

Did he keep eye contact with the audience?

VOCAL QUALITIES:

Did he speak extemporaneously?

Were his voice attributes properly used to express meaning and hold audience interest?

Was articulation and pronunciation clear?

SUBJECTIVE IMPACT:

How effective was the speech as a whole?

Why?

CHAPTER II

ROLE PLAYING

DEFINITION

Role playing is the enactment of a communicative situation in which the student assumes a role in which he expects to someday encounter. The audience shares this enactment by assuming a role based on prior instructions from the student or instructor. In either case the student is required to draw upon his experiences, intuitions, and in some cases, current research and planning, in order to assume the new role. For these reasons "the student is not playing someone else, as an actor would, but playing himself in another time, setting, and role."²⁰ Once a clear understanding of the uses and values of role playing is comprehended by the student he then begins to "gain insight into the way people with various value systems react to specific communication situations."²¹ With this insight he then comes to the realization that "once an event has been constructed by role playing and role

²⁰Ethel Glenn, "Role Playing in the Fundamentals of Speech Course," The Speech Teacher, November, 1972, p. 322.

²¹George A. Borden, Richard B. Gregg, and Theodore G. Grove, Speech Behavior and Human Interaction (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1969), p. 53.

enacting, it stands as a referent model for the purpose of discussing communication training or theory."²² The significance of role playing is revealed by Brown and Van Riper in their book Speech and Man.

Only through speech can we have the communion that permits our potential selves to unfold. So we must explore and experiment, learning how to talk as well as act like a man, to find the words for the role of lover, to acquire the voice of authority, responsibility, and command. Each new role demands new forms of expression, and though at first we falter, at last we speak surely.²³

OBJECTIVES

The student will have a better perception of himself as well as how he relates to others and how they relate to him.

The student will gain a greater insight and more tolerant attitude towards those he communicates with.

The student will perceive features of an experience he has not previously noticed to help stimulate his understanding and response when he conveys his thoughts and feelings.

The student will acquire a set of criteria to be used in determining the nature, functions, and effects of the communication process.

The student will gain control over the fundamentals of speech techniques he uses so as to meet his needs as well as the needs of others.

²²Thomas J. Bruneau, "Utilizing Role Playing in the Basic College Speech Course," The Speech Teacher, January, 1971, p. 54.

²³Brown and Van Riper, op. cit., p. 42.

CONTENT

THOUGHT The student will need to prepare for his role whether he has as little as a few minutes in class or as long as several days. He will need to analyze the problem in terms of meaning and value. He will have to gather, analyze, and classify various kinds of evidence that will support his role. He should be familiar with the types of evidence other participants will use in this exercise. He will need to make decisions such as his approach to the situation (informative or persuasive), the appeals he will use, the organization his message will follow, and the communication techniques he will use to relate his message most effectively.

LANGUAGE Because the entire class, even if they are acting as audience, is asked to step out of their present roles and assume new roles in a new situation, the speaker rarely speaks to the group as 'students in a fundamentals of speech class.' Rather, he speaks before, or to many different kinds of simulated groups, each time having to select language that is clear, accurate, concrete, vivid, and most important of all, meaningful to his listeners.

VOICE Having selected the approach and appeals to be used in the role playing situation the student must use his voice as an essential tool in conveying the message. He needs to vary his rate, change his volume, alter his pitch or inflection, and extend or limit the length of his pauses according to the meaning he wants to convey in that particular situation.

ACTION The manner in which a student physically communicates his ideas is significant in any role playing situation.

The degree of emotion that is present in any such situation will determine to a large degree the amount and kind of bodily action that the speaker will use while relating his message. The speaker will need to examine his message carefully and choose behavior that will coincide. He also needs to consider that his physical appearance, along with his physical position in the room, and any physical object he may have with him also convey messages.

ACTIVITIES

"LOCAL NEWSPAPER ROLE PLAYING"²⁴ This role playing activity requires the student to choose the general problem area from a local or school newspaper story, thus providing relevance and insight into a situation that affects the student personally. The problem should be complex enough to allow most or all of the students in class an opportunity to assume at least one role in the communication situation. The student should be provided with either a copy of the story or a statement of the problem. He should also be provided with a list of possible roles to be assumed in solving the problem.

An excellent example for this activity is an article which recently appeared in a school newspaper that dealt specifically with students who felt educational deficiencies due basically to the high number of part-time instructors. Along with a copy of this article the student would receive the following list of possible roles to be assumed in the activity: Administrators (President and/or Academic Dean), Department Chairmen, Part-Time Instructors, Full-Time

²⁴The suggestion for this activity may be credited to Valerie Schneider, East Tennessee State University.

Instructors, Student Leaders and Students. In addition to this, he would receive the following list of instructions:

1. Select appropriate characters.
2. Choose a general line of action.
3. Try to infer or portray the causes and effects of the problem.
4. Try in the role playing to suggest ways of resolving these problems.²⁵

"A QUESTION OF VALUES"²⁶ In this role playing situation, the student is asked to take on a new role-making innovative use out of the materials of his experiences and stored knowledge. He must put himself into a situation where he becomes part of a group whose major problem is physical survival. The problem is especially complex because only a portion of the group will survive. It is the task of the group to come up with a unanimous decision as to who will survive. All the class members may assume roles in the project or some may wish to remain as part of the audience and give their reasons as to the people they would save after observing the discussion. A sample survival project entitled "Who Should Survive?" has been developed by Dr. Richard Rear, Colorado State College.

The following fifteen persons are in an atomic bomb shelter. An atomic attack has occurred. These fifteen persons are the only humans left alive on earth. It will take two weeks for the external radiation level to drop to a safe survival level. The food and supplies in the shelter can sustain at a very minimal level, seven persons for two weeks. In brief, only seven persons can minimally survive. It is the task of your group to decide the seven persons who will survive. The group

²⁵Valerie Schneider, "Role Playing and Your Local Newspaper," The Speech Teacher, September, 1972, p. 227.

²⁶The suggestion for this activity may be credited to Richard Larson, Professor of English, University of Hawaii.

decision must be not only a consensus, but also must be unanimous.

1. Dr. Dane--39, white, no religious affiliation. Ph.D. in history, college prof., good health, married --1 child (Bobby). Active and enjoys politics.

2. Mrs. Dane--38, white, Jew, AB and MA in psych., counselor in mental health clinic. Good health, married--1 child (Bobby). Active in community.

3. Bobby Dane--10, white, Jew, Special ed. classes for 4 years--mentally retarded, IQ: 70. Good health, enjoys his pets.

4. Mrs. Garcia--33, Spanish-American, Roman Catholic, ninth grade education. Cocktail waitress, prostitute. Good health. Married at 16, divorced at 18. Abandoned as a child. In foster home as a youth, attacked by foster father at age 12; ran away from home and was returned to a reformatory. Stayed until age 16. 1 child (Jean)--3 weeks old.

5. Jean Garcia--3 weeks old, Spanish-American. Good health, nursing for food.

6. Mrs. Evans--32, Negro, Protestant, AB and MA in elementary ed., teacher. Divorced, 1 child (Mary). Good health. Cited as outstanding teacher, enjoys working with children.

7. Mary Evans--8, Negro, Protestant. 3rd grade. Good health. Excellent student.

8. John Jacobs--13, white, Protestant. 8th grade, honor student. Very active, broad interests. Father is a Baptist minister. Good health.

9. Mr. Newton--25, Negro, claims to be an atheist. Starting last year of med. school, suspended--homosexual activity. Good health. Is bitter concerning racial problems, wears Hippy clothes.

10. Mrs. Clark--28, Negro, Protestant. College grad.--engineering, electronics engineer. Married

no children. Good health. Grew up in ghetto. Enjoys outdoor sports and stereo equipment.

11. Sister Mary Kathleen--27, Nun, college grad., English major. Grew up in an upper middle-class neighborhood. Good health. Father is a businessman.

12. Mr. Blake--51, white, Mormon, H.S. grad., mechanic. "Mr. Fix-it." Married, 4 children (not with him). Good health. Enjoys outdoors and working in his shop.

13. Miss Harris--21, Spanish-American, Protestant. College senior, nursing major. Good health. Enjoys outdoor sports, likes people.

14. Father Franz--37, white, Roman Catholic, college plus seminary, priest. Active in civil rights work, criticized for liberal views. Good health, outstanding college athlete.

15. Dr. Gonzales--66, Spanish-American, Roman Catholic, medical doctor--general practitioner. Has had two heart attacks in past 5 years, but continues to practice.²⁷

"IMPROMPTU ROLE PLAYING"²⁸ Impromptu role playing provides the student with an opportunity to think on his feet. He does not have the time for deliberate preparation. Instead, he must depend on stored knowledge, organize that material, assume the role, and adapt it to the time and setting indicated by the instructor. In one exercise five or six students may be asked to talk about the identical subject. The audience, however, will change for each student, so that the approaches will vary considerably. Another way

²⁷Dr. Richard Bear, "Who Should Survive?", Colorado State College. (Mimeographed.)

²⁸The suggestion for this activity may be credited to Richard Weaver, II, University of Massachusetts.

to employ impromptu role playing is to hand a student a card on which is printed a question or comment to which he must react in some way, from a point of view which is not presently his own.

"ROLE PLAYING, STEREOTYPED PERCEPTIONS"²⁹ This activity illustrates the stereotyped perceptions of behavior that students have of particular roles. The class is instructed to divide up into groups of three or four at which time each group receives an article approximately eighteen inches long and nine inches thick, and a list of instructions which ask them to:

1. Handle the article as if it were a baby. Your task is not only to use sensory memory so that you handle it accurately but try to establish a specific relationship verbally and non-verbally that can be perceived by the others in your group.
2. Handle the article as if you were a strict mother
doting grandfather
annoyed father
inexperienced babysitter
bachelor uncle
3. Utilize the following situational descriptions when playing the above roles. Handle the baby as though it were sick
asleep
soiled
crying
dead

For the sake of variation, the students could handle the article as if it were a cat, puppy, valuable vase, mouse, or a dead fish.

²⁹The suggestion for this activity may be credited to Dr. Krupar, University of Northern Colorado.

CHARADES Charades places the student in a non-verbal role. The student receives a card which has printed on it a word, phrase, sentence, or situation. It is the task of the student to silently read that card to himself and then communicate to the audience the contents of that card by non-verbal means only. The student is asked to analyze stereotyped roles and the non-verbal communication associated with those roles before he begins to convey his message.

ADVANTAGES

The student has the opportunity to participate in a variety of situations in which he can actually experience what he knows, has read, and discussed with others.

Each role playing situation provides the student with a new model to be evaluated and discussed in terms of the process and effects of communication.

Role playing provides for student enthusiasm because the situation is one in which the entire class is involved and participates. They all have an investment in it.

Role playing provides for the application and discussion of the fundamentals of speech while avoiding some of the anxiety and irrelativeness many students experience during the traditional public speaking performance.

None of the standard objectives of a fundamentals of speech course need be sacrificed when using role playing.

The approach can be used to teach any of the speech activities often taught in the basic course: informative speaking, persuasive speaking, oral reading, extempore speaking, group problem solving, debate, and other derivations of these basic activities. A few students have used it for the study of speakers, speaker style, and the events which surrounded speeches of the past. The author has also used this approach with slight modification for teaching about communication conflict and concepts of interpersonal speech communication conflict and concepts of interpersonal speech communication.³⁰

The experience a communicator receives in the complex role playing situation becomes even more meaningful and relevant to his everyday experiences.

If I were a company president hiring a manager or a general problem solver, I would much rather observe a candidate's performance in a challenging role playing situation than in a conventional written test because the problem solving needed in the situation is much closer to that needed on the job than on the written tests.³¹

The student is not limited to his present role nor to the setting of the speech classroom, rather, "he can project himself and his classmates beyond the immediate classroom into an infinite variety of speaking situations, without the spatial and temporal restrictions of the classroom."³²

³⁰ Bruneau, op. cit., p. 54.

³¹ Clark C. Abt, Serious Games (New York: The Viking Press, 1970), p. 26.

³² Glenn, op. cit., p. 322.

CAUTIONS

A student may be asked to assume a role that he does not anticipate encountering in the future. In a case such as this it is possible that the degree of relevance for the student may be limited, and therefore limiting the transfer of learning from the role playing to the fundamentals of speech.

The instructor must use role playing discriminately because "overuse of games, just as the overuse of an instructional strategy, turns the strategy into a fad and reduces its effectiveness."³³

A student could over react in the role playing situation becoming an actor, rather than fulfilling the original objective of reacting as himself in another time, setting, and role.

If the student fails to transfer the role playing situation to an understanding of communication theory, the objectives of the approach have not been fulfilled.

The student may be inhibited about assuming a new role in front of a group of people.

EVALUATION

There are two general areas of role playing that should be evaluated: (1) The student's performance in the role playing situation, and (2) The student's ability to transfer his role playing experience to an understanding of the fundamentals of speech.

The performance of a student, especially if it is his first experience with role playing, is difficult

³³William Brooks, "Innovative Instruction Strategies for Speech Communication," Today's Speech, Fall, 1972, p. 43.

to assess. This is why a "useful and fair approach to the problem of evaluating would be to have practice performances by all students for each activity followed by an evaluated improvement performance of a similar event."³⁴

Another way to evaluate the student's performance as well as the transfer of his role playing experience to an understanding of the fundamentals of speech is through the process of discussion following each event. "Discussion is the most important aspect of role playing according to some teachers, for it is during these periods that various points of view are presented and attitudes clarified."³⁵ The following is a list of possible questions to be used in discussing the event in terms of the process and effects of communication:

1. On what did you base your approach to the subject?
2. What influenced the choice of language, voice, and action you exhibited in this role playing exercise?
3. Why did you choose to role play the way you did? Why did others choose to role play the way they did?
4. What did you observe when other members of the class played the same or similar roles?
5. Did your message content and delivery fit your role and audience level? Why or why not?
6. Were you prepared for the interaction (verbal or non-verbal) and adaptation by the audience or other participants? How did you respond?

³⁴ Bruneau, op. cit., p. 57.

³⁵ Nellie McCaslin, Creative Dramatics in the Classroom (New York: David McKay Company, Inc., 1968), p. 61.

7. What type of non-verbal cues were used most frequently? Which cues were easiest to gain meaning from?

8. What have you learned about yourself? What have you learned about others?

The student's transfer of the role playing situation to an understanding of the fundamentals of speech could also be evaluated by means of a written assignment. The content of such an assignment might include the student's reaction to a particular event in terms of communication theory.

CHAPTER III

GAME THEORY

DEFINITION

In the book Serious Games, Clark C. Abt proposes a general definition of the term game. He says "it is an activity among two or more independent individuals seeking to achieve their objectives in some limited context."³⁶ William I. Gorden of Kent State University defines games much more specifically in the context of a teaching approach to be used in the classroom. He feels that academic games include only those activities within an educational environment which "include an element of play, have definite limited boundaries, and are directly or analogically helpful to information gain and/or understanding of concepts in a scholarly discipline."³⁷ In a class where games are used it is important for the student to understand the rules of the game; however, it is crucial that he understand the academic nature of the activity. It is essential that the instructor deal with both of these areas.

³⁶ Abt, op. cit., p. 36.

³⁷ William I. Gorden, "Rhetorical-Communication Concepts Illustrated by Several Academic Games: Metaphor and Mystique at Play," Today's Speech, September, 1971, p. 27.

The effective teacher, as manager of the learning situation, will move freely from game to discussion of theory, from game to observation and analysis of the real-world counterpart, and from game to application by the student in other situations as seems necessary.³⁸

The classroom should be viewed as a laboratory where each experience provides various levels of learning. The instructor can choose and alter these activities so that they are programmed for certain interactions, results, and to meet certain needs. Marshall McLuhan devotes an entire chapter to games in his book Understanding Media: The Extensions of Man. He points out the significance of games not only as a part of the classroom, but as a part of life.

Like our vernacular tongues, all games are media of interpersonal communication, and they could have neither existence nor meaning except as extensions of our immediate inner lives. . . In games we devise means of nonspecialized participation in the larger drama of our time. . . It is the pattern of the game that gives it relevance to our inner lives, and not who is playing or the outcome of the game. . . Any game, like any medium of information, is an extension of the individual or group. . . Games are situations contrived to permit simultaneous participation of many people in some significant pattern of their own corporate lives.³⁹

OBJECTIVES

The student will be able to transfer his learning experience from the game activity to an understanding

³⁸ Brooks, op. cit., p.43.

³⁹ Marshall McLuhan, Understanding Media: The Extensions of Man (New York: McGraw-Hill Book Company, 1965), pps. 237, 238, 242, and 245.

of the process and effects of communication in his everyday life.

The student will develop an understanding of skills that will improve the effectiveness of his intrapersonal, interpersonal, and public communication situations.

ACTIVITIES

"PERCEPTION IN A BOX"⁴⁰ For this activity the class divides into groups of five to seven and each student receives a sheet of paper and a pencil. One at a time, each group views a box which contains approximately twenty items, both familiar and unfamiliar. Items such as a toothbrush, chalk, hairbrush, artificial flower, dog brush, or handkerchief may be contained in the box. No one is allowed to talk or write during the three minutes allowed for viewing the box. At the end of three minutes the student is given ten minutes in which to list and describe all the items in the box. Upon completion of the individual lists, the students are asked to compile a group list of the items and descriptions which are then read aloud to the entire class. The instructor should then reveal the content of the box while the students check off those items they listed and described correctly on their individual and group sheets.

DISCUSSION QUESTIONS:

1. Did you omit or add details as you compiled your individual or group list? What details? Why?

⁴⁰The suggestion for this activity may be credited to Dr. Krupar, University of Northern Colorado.

2. What inferences did you and your group make concerning the objects you listed as having been in the box?
3. What particular objects were you aware of and easily remembered as having been in the box? Did size, color, or shape have anything to do with you or your group's perception and memory of such objects? Why?
4. What objects did the greatest number of your group remember seeing? Why?
5. What objects did the fewest people in your group remember seeing? Why?
6. What conclusions about perception can you and your group draw from this exercise?

"POWER"⁴¹ This activity requires the class to divide into groups of seven. Each group receives an equal amount of play money which is distributed equally among each member. Before further instructions are given the groups are asked to discuss what they feel a leader should be and what they feel a leader's obligations should be within the group. The next task of the group is to pick a member who they feel would best represent them. This can be done by re-distributing the money, or the members may take money for themselves, hoard it, or take it from others. The member with the most money becomes the leader, and in turn is entrusted with all the money from the group. The group is then asked to discuss how they feel about this person being chosen as leader. At this point in the game all the

⁴¹The suggestion for this activity may be credited to Dr. Krupar, University of Northern Colorado.

group leaders meet together and are told they must come to a general consensus as to what to do with the money. They may distribute their wealth as they desire by distributing power among group members or keeping it to themselves.

DISCUSSION QUESTIONS:

1. Why did you give your money to a particular group member(s)?
2. Why didn't you give your money to certain other members?
3. What determined how much you gave? Why?
4. How might the giving and taking of money reveal how one might give and take in a relationship?

"NON-VERBAL AWARENESS"⁴² After the class divides up into groups of four, each group member receives two sheets of paper in which one is entitled "ME" and the other entitled "YOU". The groups are then asked to further divide into pairs at which time each person lists on the sheet entitled "ME" five specific and different types of non-verbal communication that he feels are typical of himself. He must also describe in detail a situation, instance, example, or case in point when he has used that type of non-verbal communication for each item on the list. On the sheet entitled "YOU" each student must list at least three non-verbal communication habits he has observed in his partner and describe the situations in which he has witnessed these non-verbal behaviors. After both sheets have been completed the "YOU" sheets should be read aloud before the entire group allowing the subject to object, correct,

⁴²The suggestion for this activity may be credited to Dr. Krupar, University of Northern Colorado.

or reaffirm. The subject should also add information from his "ME" sheet so that the group may see the similarities and differences between his picture of himself and the group's picture of him.

DISCUSSION QUESTIONS:

1. Did you feel comfortable in evaluating and discussing your non-verbal habits? Why? Why not?
2. In what ways did the perceptions of you differ from those of your partner? In what ways were they similar?
3. In what ways did the perceptions of you differ from those of your group? In what ways were they similar?
4. What applications do you see for this exercise?

"POSTURAL COMMUNICATION"⁴³ After the class divides into pairs they are asked to simply begin conversing about a subject of their choice. They must begin the conversation by turning their chairs to face one another. After approximately five minutes they are asked to change postural relationships. First, one person should stand and talk while the other remains seated. After a while they should exchange positions. Finally, both students should stand and talk.

DISCUSSION QUESTIONS:

1. Did the person standing feel nervous or embarrassed while the other remained seated?
2. Did sex roles have a bearing on your feelings?
3. Did the standing student feel superior to the seated student? Or domineering? Or uncomfortable?

⁴³The suggestion for this activity may be credited to William D. Brooks, Purdue University.

4. Did either party speak louder?
5. Did either party feel off balance?

"A DYADIC ENCOUNTER"⁴⁴ The class is asked to divide into pairs for this activity also, but this time they are asked to choose a partner they do not know. Each pair is then instructed to place their chairs back to back, be seated, and to begin talking in an effort to understand each other. When there seems to be a reasonable amount of interaction taking place the students are then asked to turn their chairs to face each other, be seated, and continue the development of the understanding.

DISCUSSION QUESTIONS:

1. Did you seek an area of mutual understanding?
2. What sort of communication did you experience with no visual contact?
3. Was there a change in communication when there was visual contact? What sort?

"AUDIENCE AFFECT ON THE SPEAKER"⁴⁵ This activity requires that one student prepare and deliver a speech before the class. One-fourth of the class is instructed to listen but not to watch the speaker. Another fourth of the class is told to watch the speaker but to think about something else. Still another fourth is asked to give their full attention by listening and watching. The remaining fourth of the class is assigned to totally ignore the speaker. The prepared speaker then,

⁴⁴The suggestion for this activity may be credited to William D. Brooks, Purdue University.

⁴⁵The suggestion for this activity may be credited to William D. Brooks, Purdue University.

unaware of the above instructions, delivers his presentation. After the speech the student is informed of the activity.

DISCUSSION QUESTIONS:

1. How did the speaker feel, behave, respond?
2. How did the various members of the audience feel? About themselves? About each other?
3. What problems were created by the instructions?

"HELEN PUZZLE"⁴⁶ The class must divide into pairs for this activity. One of the pair should be the trainer and the other the trainee. After the pair is seated with their backs toward one another, the trainer is given the completed puzzle, and the trainee receives the puzzle pieces. The trainer is instructed that his partner has pieces of the puzzle the same size and shape as those in front of him. His task is to tell his partner how to put those pieces together to make them into the shape of the puzzle he has in front of him. He cannot receive feedback, verbally or non-verbally, from the trainee. The trainee is told that he should not make a move without directions from the trainer. He should not try to assemble the puzzle on his own, nor can he let his partner know how he is doing in any way.

DISCUSSION QUESTIONS:

1. What specific problems did you encounter in giving or receiving instructions? Why?
2. In what ways did lack of feedback inhibit the exercise? Why? Why not?

⁴⁶This activity has been used for the basic course in speech at The Detroit College of Business.

3. How did the individual's varying perceptions cause communication breakdown?
4. What applications of what you have learned in this exercise do you see for your job, for education, for administration, management?
5. Using what you have learned and experienced during this exercise, give suggestions for achieving effective communication.

"RUMOR"⁴⁷ This activity requires that the class break into groups of seven to fifteen. Each group is asked to assume a line formation. The first person in each line receives a written message which he quietly reads to the second person in line. This person quietly tells the message to the third person. This is repeated until the last person in line has heard the message. At this point in the activity the last person writes down the message as he believes he heard it and reads it to the class. The instructor then reads the original message to the class.

DISCUSSION QUESTIONS:

1. What parts of the original message changes?
2. How did these changes occur?
3. When did the changes occur?
4. Were details left out, details added? What kinds of inferences were made?
5. Why did these changes occur?

⁴⁷This activity has been used for the basic course in speech at The Detroit College of Business.

ADVANTAGES

In addition to a game having an explicit educational purpose, it also provides an element of fun or amusement for the student. When a student can learn and be amused at the same time he is more apt to show enthusiasm in his participation. As William Brooks points out, "Students learn better when they are actively involved in the learning process."⁴⁸

Brooks also points out that "students learn better when there is adequate feedback and confirmation of learning."⁴⁹ Game theory provides the student with this immediate feedback. He is not made to wait until a later time to get a paper, test, or evaluation returned to him. He knows immediately whether his decisions or actions have been effective or not.

Game theory can demonstrate skills and intelligence that would not surface in the traditional public speaking or written test situation. Thus, providing motivation and confidence for the 'hard to get to' student.

Game theory, as in the role playing approach, lessens the anxiety and frustration that some students experience in the public speaking approach.

CAUTIONS

When a student involves himself with only the fun or amusing part of the activity, without regard to the educational purpose or learning outcome, the objectives of the approach will not have been fulfilled.

⁴⁸ Brooks, op. cit., p. 40.

⁴⁹ Brooks, op. cit., p. 41.

Furthermore, if the student cannot relate that learning outcome to his real life communication situations, the relevancy aspect of the approach will not be evident.

If the teacher fails to fulfill the responsibility of relating the behavior in the game with communication theory, the achievement of the student will suffer significantly.

It is possible that there could be some opposition from certain administrators and/or colleagues as to the worth and value of this innovative approach.

EVALUATION

There are various methods that could be employed in evaluating a game theory activity. Four of these methods that merit serious consideration are: discussion, student-instructor interview, student reaction papers, and the student journal.

Discussion allows the opportunity for both the students and instructor to evaluate. It is extremely important that sufficient time be set aside for discussing the behavior in the game and its relationship to the process and effects of communication. It may be this post-game discussion that will determine the achievement of the student in terms of the objectives of the approach. Because each game is unique and lends itself to specific aspects of communication it is not possible to determine a list of suggested general questions. However, there are very specific questions that lend themselves to specific games. These questions are located at the end of each game activity in this chapter.

Theodore F. Nelson, St. Olaf College, suggests the

student-instructor method of evaluation.

Each member of the class conducts three fifteen minute interviews with the instructor. The first is a purely personal exchange aimed at establishing the basis for a student teacher relationship. The second meeting gives the students a chance to discuss class procedures, assignments, or problems. During the last interview each student rates his own sense of attainment.⁵⁰

Still another method of evaluation is the student reaction paper which can be used to measure the student's insight into the game as an educational process. The student could submit a written reaction to his own behavior in the game situation, or to the behavior of his peers, the instructor could return these evaluations to the peers, thus extending the learning experience by having the student learn about himself through the reactions of others.

A final consideration for evaluation is the student journal that has been suggested by William Brooks, Purdue University.

Each student may be asked to keep a communication journal relating to his experience and perceptions of the communication activities and development of himself and his classmates. Factors that have shown themselves to be of value to the students in keeping a record of communication activities include:

1. Descriptive accounts of the communication behavior of others in the class or group.
2. Descriptive accounts of the author's perception of and reaction to others in their communication efforts, and
3. Introspective accounts of the author's feelings about his own communication efforts, problems, and the results of his

attempts to acquire new understandings and abilities.⁵¹

Brooks also suggests that the journal only be read by the student and the instructor. This confidentiality will encourage an honest response from the student. The instructor should evaluate the journal according to the student's insight into the various activities. The instructor may even go as far as to use the journal in conjunction with a final exam by asking questions that require answers that make use of the data in the journal.

⁵¹William D. Brooks, Strategies to Accompany Speech Communication (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1972), p. viii.

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